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ANGLO-AMERICAN
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CATALOGUE
of Fine Art Section





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PORTRAIT STUDY. FROM
THE OIL-PAINTING BY
CECILIA BEAUX.

(Photo: H. Dixon & Son.)

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"LADY IN WHITE." FROM
THE OIL-PAINTING BY
THOMAS W. DEWING.

(Photo : H. Dixon & Son.)

INTRODUCTION



HENCEFORTH no Englishman can plead ignorance of the importance of American painting on the ground that he has not crossed the Atlantic. To study its development from Colonial days to the beginnings of the new birth in the mid-nineteenth century he must still visit the United States; but in the Fine Art Section of the Anglo-American Exhibition he has ample opportunity to appreciate the sweep and the significance of contemporary American painting—the work of the moment, as well as the achievement of the elder men. Obviously the enterprise of forming a complete collection of characteristic American pictures could not be carried out to perfection. The ideal arrangement would be a series of rooms, each room hung with a selection of characteristic examples, showing the ripening achievement of dominant personalities; but that being impossible, the plan that has been pursued of dividing the artists into groups according to their residence in the United States, in France, and in England, with selected examples of each artist's work, was the best under the circumstances, and enables the

visitor to realise the cosmopolitan character of American art, its catholicity and varied accomplishment.

There was a time when almost all American artists studied abroad, as indeed did the majority of the students of other nationalities as well. Paris was the centre of art teaching and encouragement, Americans and Englishmen flocked to Paris, but latterly New York, like London, has evolved such excellent art schools that Paris is being slowly dethroned from her supremacy. But the change has not yet had time to take effect. The majority of American artists are Paris trained ; their art is cosmopolitan ; but the Salons and the Royal Academy are their display grounds, not the revolutionary shows of the Indépendants and the Allied Artists, for the American artist is intelligently conservative, and the anarchical methods of painting, which have swept the world, have hardly touched him. A remark of Dr. Bode's made nearly twenty years ago is applicable to-day : " American artists have in common the avoidance of any kind of excess." That must certainly be the verdict of all who examine the American pictures. They are Academic in the best sense—sometimes daring, never revolutionary.

The American painter has made the world his country : it is hardly an exaggeration to say that he has dominated London, and he has made his influence widely felt in Paris. The greatest living artist is J. S. Sargent. What would the



"FISH," FROM THE
OIL-PAINTING BY
WILLIAM M. CHASE.

(Photo: H. Dixon & Son.)

Royal Academy exhibitions for a quarter of a century have been without him? And among those who have lately gone, who was the equal in achievement and in influence of Whistler? Gari Melchers rarely exhibits in London, but roam the continental exhibitions and find, if you can, his peer in virile and uncompromising painting. Think what the Royal Academy exhibitions of recent years would have lost had they been deprived of the work of J. S. Sargent, Edwin Abbey, and J. J. Shannon. Add to the list J. McLure Hamilton, Mark Fisher, and Joseph Pennell, to name but three, and we can realise how the American artists resident in England have added to the distinction of exhibitions in the Old Country.

British-American artists have a section to themselves at the Anglo-American Exhibition, but as we in London are familiar with their work our interest lies rather with those who are resident in the United States and in France. The sections into which the American pictures are divided are as follows :—

1. WORKS OF AMERICAN ARTISTS RESIDENT IN U.S.A.—FIVE ROOMS.
2. WORKS OF AMERICAN ARTISTS RESIDENT IN FRANCE—TWO ROOMS.
3. BRITISH-AMERICAN FINE ART SECTION—FOUR ROOMS.

A large gallery is also allotted to an admirable exhibit, containing 115 items representing the

American Society of Illustrators. On the further side of the Sculpture Hall are the ten rooms containing the works of British artists.

Mr. Samuel Isham, in his "History of American Painting" states that the art of the United States divides itself into three periods, which may be described as the Colonial, the Provincial, and the Cosmopolitan. The pictures chosen for the Anglo-American exhibition belong to the Cosmopolitan period: they range widely from serious Dannat to sophisticated Ullman—what a leap! from the tenderness of Birge Harrison to the vigour of Gardner Symons. Some of the works, a few, have a brilliant look of novelty, others have almost an old-fashioned air, such as "Desert Wanderer, Navajo," by Ritschel, and "Making Pottery," by Couse; but the pictures, as a whole, are such as one might meet any year at the Salons or even at the Royal Academy. But they look better because they are intelligently hung and are given space: the standard is higher than that of ordinary exhibitions because they are picked works, and because almost every picture is honoured by being hung upon the line. The range of vision and technique is wide, and here, as at the Salons and the Royal Academy, we find works produced under the influence of Sargent and Whistler, of Monet and Besnard. Yet there are signs of a distinctive American school—in landscape especially. Manifestly, it is difficult to formulate a school of American painting when the eyes are invited to jump from the work of



"THE SHEPHERD." FROM
THE OIL-PAINTING BY
H. VAN DER WEYDEN.

(Photo: H. Dixon & Son.)

Murphy to that of John Noble ; from Chase to Jonas Lie ; from Birge Harrison to Childe Hassam, from William Funk to R. M. Miller. We are appreciative : we enjoy the spectacle of trained artists expressing themselves, but who can deny that a stranger, with no special knowledge of the intricacies of modern art, might wander through these rooms without realising that they are entirely devoted to a collection of American paintings. The strange yet convincing pictures of Skyscrapers, especially the pair inspired by *Sunset and Night*, New York, by Jonas Lie and E. W. Redfield, might suggest their American parentage to the stranger, and so might certain vigorous landscapes, especially those by Redfield. Yes : it is in landscape that America is beginning to express herself racially, not in the cloudy spaciousness of Inness, already an old master, not in the Corot-like tenderness of the Tryon, Metcalf, Twachtman school, but in the bold statements of *Nature*, the parent of which was Winslow Homer, and the men of to-day, Redfield, Lawson, Schofield, Dougherty, and Gardner Symons, whose works, by their freshness and boldness, stand out from the present exhibition as indeed they would from any collection of modern painting. Redfield does not compose, he sees ; he is typically American not only in his subjects, but also in his frank Walt Whitmanlike treatment.

Of the three sections into which this collection of American pictures is divided the most interesting is that containing the works of American

artists resident in the United States. This group of 98 pictures has had the advantage of having been gathered together by a well-known connoisseur, with a special knowledge of, and enthusiasm for American painting, Mr. Hugo Reisinger, who not only selected the works, but brought them to London and arranged the hanging, with the result that there is a welcome homogeneity about the work of the artists represented in this section.

The first picture in the first room, Metcalf's "Trembling Leaves," is delicately observed, the fourth, Johanson's "Village Rider," is straightforward without any attempt at bravura, and each in its way is characteristic of American sobriety ; but it is E. W. Redfield who dominates this room and also the next. It is something to have painted the gay particularity of "Garden by the River," the sweep and simplicity of "Pennsylvania Hills," and the fusion of colour glow in "On the Delaware." Another attractive picture, grand in the best sense, with mystery lurking in it, is Groll's "The Enchanted Mesa." Birge Harrison's exquisite studies in tone might proceed from any nationality, and so might the delicate landscapes of Murphy and Dewing. The artificiality of H. G. Cushing's decorative "Portrait" might have sprung from Paris, from London, or anywhere ; but in the work of E. Lawson I find again the racial impulse. His tapestry-like "Weeds and Willows" and his roving "Cloud Shadows" frankly suggest the country they interpret. Dewing's exquisitely seen



"THE DREAMER." FROM
THE OIL-PAINTING BY
EDMUND C. TARBELL.

“ Lady in White ” could be the offspring of any nation, and any man of any nation would be proud to sign it. The personality of the adjoining room is G. Bellows. His “ Circus ” is a brilliant sketch, an example of spirited impressionism, and his “ Men of the Docks ” is painted with decision and a sense of reality in marked contrast to its neighbour A. B. Davies’s imaginative and temperamental fantasy called “ Overborne.”

The large gallery is distinguished by a series of works by Childe Hassam, six of his gay compositions being grouped about a modish “ Portrait Study ” by Cecilia Beaux. The art of Childe Hassam, so dexterous, so frankly pictorial, shows no sign of fatigue, and his sunlit vision never darkens. It is a pleasure to meet again J. W. Alexander’s searching “ Portrait of a Gentleman ” and F. W. Benson’s frank yet subtle portrait of his daughter. These are old friends. A new name to me is Gardner Symons, whose “ Across the River ” is one of the strongest pictures in the Exhibition. Schofield’s “ The Hill Top ” is characteristically American, but who would attempt to assign Chase’s marvellous still life called “ Just Onions,” Jonas Lie’s brilliant “ Nasturtiums and Asters ” or Alden Weir’s “ Girl Playing the Lute ” to any particular country ?

An examination of the two rooms devoted to American artists resident in France suggests the reflection that the former rooms were more American than they seemed. For in the Paris-American section we are confronted by the work

of Ullman and Maurer ; by Frieseke whose colour in " The Garden Umbrella " is as harshly vigorous as it is sensitive in his " In the Boudoir " ; by Rittman's surface gaiety ; by the liquid colour of John Noble's " Paris Plage," and also by the rough generalisations of Roy Brown's studies of " Stacks" and " Melting Snow." Roy Brown's studies are indubitably nearer to the beginnings of an American Art than, say, the sensitive Dutchman-like visualisations of F. Boggs. There is a refreshing vigour in Van der Weyden's accomplished " Shepherd." R. M. Miller's " Lady with Red Hair," is rightly hung in the place of honour. This artist, whose work is as charming as a smile, has the gift of introducing an air of distinction into all he does. Gari Melchers stands alone. He is represented by but one picture, " The Smithy," straightforward, uncompromising as is all his work, and so wonderfully wrought, so solidly constructed that Time will be to this, as to all his pictures, the kindest of friends.

In the British-American section no attempt was made at even an approach to a complete representation of the work of American artists residing in England. That would have been impossible. The rambling, but very interesting collection includes one oil picture by Abbey, the popular " Duke of Gloucester and the Lady Anne," and a number of his delightful pen and ink drawings unequalled in design and airy grace ; examples of the work of Mark Fisher, and three of McLure Hamilton's subtle portraits. " The



"AT THE WINDOW." FROM
THE OIL-PAINTING BY
CHILDE HASSAM.

Bargain Counter," by Daniel A. Wehrschmidt, a delightful genre picture, makes us eager to see more work by this talented artist. This section is memorable by a series of Sargent's brilliant water-colours, by the delightful pastels and lithographs of McLure Hamilton, and the magnificent range of Joseph Pennell's monumental lithographs.

Will American artists gradually cease to succumb to the lure of settling in London and Paris? Probably: there are already signs that the immigration is ceasing. Will the close of this century find them contentedly remaining at home learning and teaching in great art schools in all the great cities of the United States, their brushes employed on racial American pictures, and on vast enterprises of mural painting, already so imposing a feature of American art? Or will the close of the century see the art centre of the world transferred to some superb city of South America or South Africa? And out of the splendour will another Sargent arise to dominate Buenos Ayres, Buluwayo and the grey, older world?

C. LEWIS HIND.

CATALOGUE



AMERICAN ARTISTS RESIDENT IN U.S.A.

The following numbers correspond with those in the General Catalogue of the whole Fine Art Section

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
116	W. L. METCALF	... Trembling Leaves
117	WILHELM FUNK	... Mrs. Paul Reinhardt
118	E. F. ROOK ...	... Laurel
119	J. C. JOHANSEN	... The Village Rider
120	E. W. REDFIELD	... Garden by the River
121	WILHELM FUNK	... Portrait of a Lady
122	A. L. GROLL ...	... The Enchanted Mesa
123	W. RITSCHER ...	... Desert Wanderer, Navajo
124	J. ROLSHOVEN	... Dichter Liebe—A Morning in May
125	E. CARLSEN ...	... Still Life
126	H. WALKER ...	... Ploughing—The First Gleam
127	ROBERT SPENCER	... One o'clock
128	WILHELM FUNK	... Portrait of a Child
128A	E. W. REDFIELD	... Pennsylvania Hills
129	E. I. COUSE ...	... Making Pottery
130	R. REID ...	... Autumn Glory
131	Miss A. T. LANG	... Old Dishes and Glass
132	J. F. MURPHY	... Landscape
133	R. VONNOH	... Portrait, Mrs. Wilson & Daughters (wife and daughters of the President of the United States)
134	A. L. GROLL ...	... Navajo Desert, Arizona
135	W. M. CHASE ...	... Fish
136	Miss H. M. TURNER	... Pauline
137	E. W. REDFIELD	... On the Delaware
138	E. DAINGERFIELD	... Autumn Glory
139	W. R. DERRICK	... Spring
140	L. KRONBERG	... In the Dressing Room
141	A. HOEBER ...	... The Meadow Brook
142	BIRGE HARRISON	... Moonlight on the Beach



"HILL FARM IN WINTER,"
FROM THE OIL-PAINTING
BY GARDNER SYMONS.

(Photo: Peter A. Julcy.)

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
143	W. V. SCHEVILL	... Dawn
144	BIRGE HARRISON	... Floating Ice
145	C. M. DEWEY	... The Harvest Moon
146	J. W. BEATTY	... Plymouth Hills
147	W. R. LEIGH ...	... The Stampede
148	E. LAWSON ...	... Weeds and Willows
149	M. J. McLANE	... Portrait of A. Spalding
150	R. W. VONNOH	... Old Bridge at Grez
151	H. G. CUSHING	... The Green Vase
152	H. G. CUSHING	... Portrait
153	H. G. CUSHING	... Interior
154	L. OCHTMAN ...	... June Morning
155	J. W. ALEXANDER	... Portrait of a Lady
156	W. E. SCHOFIELD	... Waterfall
157	P. DOUGHERTY	... In the Path of the Sun
158	Miss LILLIAN GENTH...	Bird Song
159	JOS. DE CAMP	... The Fur Jacket
160	D. GARBER ...	... May Day
160A	T. W. DEWING	... Lady in White
161	H. W. RANGER	... Long Pond
162	C. W. HAWTHORNE	... Refining Oil
163	E. LAWSON ...	... Cloud Shadows
164	KARL ANDERSON	... The Serenade
165	W. GLACKENS	... The Bathing Hour
166	W. GLACKENS	... Head of a Girl
167	H. REUTERDAHL	... The Skyscraper
168	G. LUKS ...	... The Wrestlers
169	G. BELLOWES ...	... The Circus
170	G. BELLOWES ...	... Little Girl
171	KARL ANDERSON	... Boy Playing with Goat
172	D. P. BRINLEY	... The Emerald Pool
173	R. HENRI ...	... Lady in Black Velvet
174	A. B. DAVIES	... Overborne
175	G. BELLOWES ...	... Men of the Docks
176	A. B. DAVIES	... Twilight Pastoral
177	E. V. COCKROFT	... The Mirror
178	R. DAVEY ...	... Portrait of Girl in Green
179	W. L. METCALF	... The Golden Screen
180	J. W. ALEXANDER	... Portrait of a Gentleman
181	C. HASSAM ...	... Room of Flowers

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
182	W. M. CHASE ...	Portrait of Miss C.
183	W. M. CHASE ...	A Venetian Balcony
184	C. HASSAM ...	Young Woman Reading
185	C. HASSAM ...	Moonlight Landscape
186	C. HASSAM ...	Diana's Bath
187	C. BEAUX ...	Portrait Study
188	C. HASSAM ...	The South Ledges
189	J. A. WEIR ...	The Plaza—Nocturne
190	C. HASSAM ...	At the Window
191	J. A. WEIR ...	Pan and the Wolf
192	E. C. TARBELL ...	The Dreamer
193	J. A. WEIR ...	Girl Playing the Lute
194	GARDNER SYMONS ...	Across the River
195	FRANK W. BENSON ...	My Daughter
196	G. SYMONS ...	Hill Farm in Winter
197	R. W. VONNOH ...	Portrait of Mr. C. F. Adams
198	W. E. SCHOFIELD ...	The Hill Top
199	I. R. WILES ...	My Daughter
200	A. STERNER ...	The Japanese Print
201	J. LIE ...	New York
202	R. HENRI ...	Portrait of Miss Sheridan
203	F. BENSON ...	The Grey Room
204	E. W. REDFIELD ...	Between Daylight and Darkness
205	W. M. CHASE ...	Just Onions
206	E. C. TARBELL ...	Portrait, Mrs. S. Cabot
207	W. FUNK ...	Portrait Sketch
208	F. J. WAUGH ...	Blue of the Gulf Stream
209	I. R. WILES ...	Portrait of Mr. R. H. Thomas
210	E. CARLSEN ...	Open Sea
211	J. LIE ...	Nasturtiums and Asters

AMERICAN ARTISTS RESIDENT IN FRANCE

213	ELIZABETH NOURSE ...	The Good House Keeper
214	W. T. DANNAT ...	Spanish Peasant
215	W. T. DANNAT ...	Study of Head—Flamença
216	W. T. DANNAT ...	Still Life
217	W. T. DANNAT ...	Portrait of Marquis de la Vega
218	WALTER MAC EWEN ...	L'attente



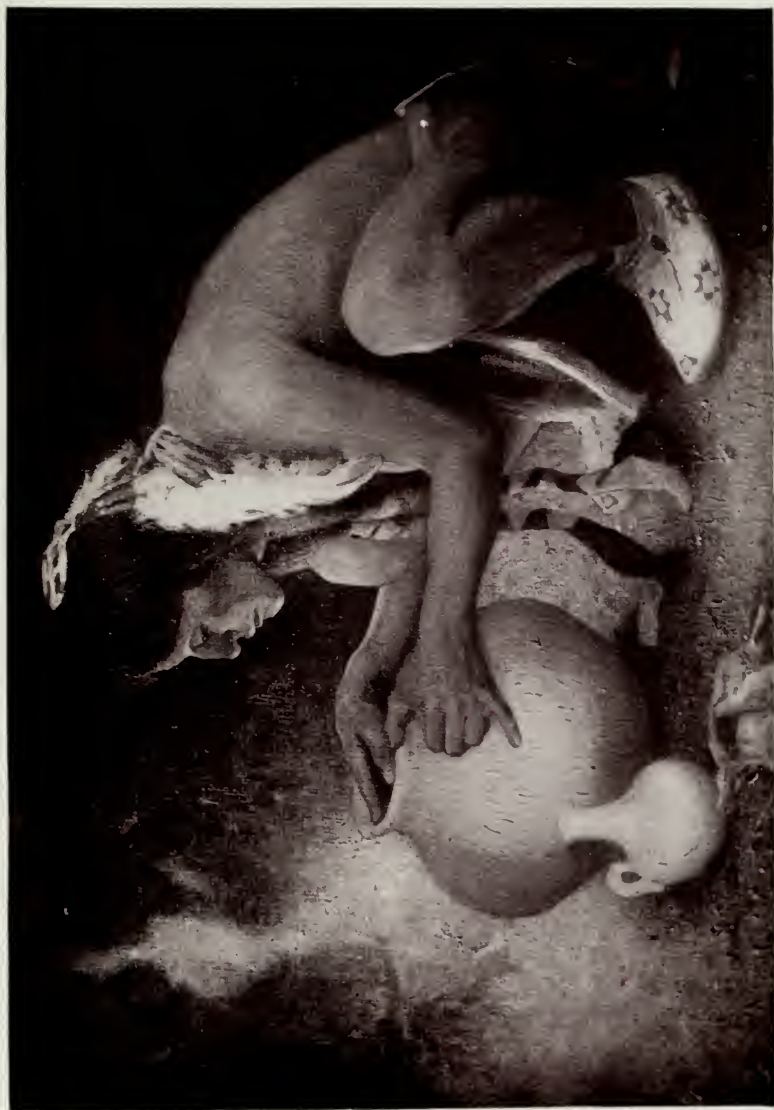
(Photo: H. Dixon & Son.)

"MY DAUGHTER." FROM
THE OIL-PAINTING BY
FRANK W. BENSON.



"JOSEPH PENNELL ETCHING."
FROM THE OIL-PAINTING BY
J. McLURE HAMILTON.

(Photo : H. Dixon & Son.)



"MAKING POTTERY." FROM
THE OIL-PAINTING BY
E. IRVING COUSE.



"GIRL PLAYING LUTE."
FROM THE OIL-PAINTING
BY J. ALDEN WEIR.

(Photo : H. Dixon & Son.)

<i>No.</i>	<i>Artist.</i>		<i>Title.</i>
219	H. O. TANNER	...	" Master, carest Thou not that we perish ? "
220	W. H. SINGER	...	Landscape
221	E. P. ULLMAN	...	Young Widow
222	R. M. MILLER	...	The Lady with Red Hair
223	E. P. ULLMAN	...	Parisienne
224	W. H. SINGER	...	Landscape
225	R. M. MILLER	...	The Green Parasol
226	F. BOGGS	... ..	Hotel de Ville d'Arras
227	F. BOGGS	... ..	Moulin de la Gallette, Paris
228	MISS FLORENCE ESTE		Isolated Houses
229	J. S. SARGENT	...	Portrait of Mrs. Barnard
230	MISS FLORENCE ESTE		The Hill Top
231	C. GIHON	... ..	The Haunted House
232	F. BOGGS	... ..	St. Remy
233	LOUIS RITTMAN	...	Early Morning in a Garden
234	P. C. DOUGHERTY	...	Moonlight
235	F. C. FRIESEKE	...	The Garden Umbrella
236	P. C. DOUGHERTY	...	Moonlight—Mont St. Michel
237	LOUIS RITTMAN	...	Déjeuner
238	H. VAN DER WEYDEN		The Shepherd
239	CHAS. W. HAWTHORNE		Girl with Rose
240	WALTER MAC EWEN	...	In the Studio
241	GARI MELCHERS	...	The Smithy
242	WALTER MAC EWEN	...	Yes or No
243	ELIZABETH NOURSE	...	The Open Window
244	H. VAN DER WEYDEN		Windmill at Veere, Holland
245	ROY BROWN	... ..	Melting Snow
246	ALSON S. CLARK	...	Culebra Cut—Panama
247	H. O. TANNER	...	Daniel in the Lions' Den
248	L. WALDEN	... ..	After Glow
249	GEORGE OBERTEUFFER		Notre Dame de Paris
250	J. L. STEWART	...	Venice
251	SEYMOUR THOMAS	...	Portrait of Henry Vignaud
252	F. A. BRIDGMAN	...	The Nile, Upper Egypt
253	ALFRED MAURER	...	Jeanne
254	C. THERIAT	... ..	Arab Interior
255	F. A. BRIDGMAN	...	Old Merchant in Cairo Café
256	H. B. LACHMAN	...	Brittany Fishing Village
257	ALEXANDER HARRISON		Setting Sun

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
258	E. P. ULLMAN ...	Head of Young Woman
259	L. WALDEN ...	Coast of Cornwall
260	H. B. LACHMAN ...	In the Tyrol
261	C. THERIAT ...	Twilight
262	CHAS. W. HAWTHORNE	The Fisherman
263	GEORGE OBERTEUFFER	Yachts on the Havre
264	SEYMOUR THOMAS ...	Portrait of Mr. Woodrow Wilson, President of the United States
265	G. E. BROWN ...	Afternoon—Sottamarina
266	MAX BOHM ...	Portrait de Mme. Bohm
267	ROY BROWN ...	The Stacks
268	ALFRED MAURER ...	Bal Bullier—Paris
269	WALTER MACEWEN ...	Vanity
270	F. A. BRIDGMAN ...	Moorish Interior, Algiers
271	JOHN NOBLE ...	Paris Plage
272	J. L. STEWART ...	Wood Nymphs
273	F. C. FRIESEKE ...	In the Boudoir
274	GEORGE OBERTEUFFER	Spring Time in Paris
275	J. L. STEWART ...	The Blue Butterfly
276	T. R. HOPKINS ...	An Idle Morning
277	JOHN NOBLE ...	Toilers of the Sea
278	WALTER GRIFFIN ...	Valley of the Isonne
279	C. THORNDIKE ...	Boats

BRITISH-AMERICAN SECTION

280	JOSEPH PENNELL ...	Laying the Floor, Pedro Miguel (Panama Series)
281	JOSEPH PENNELL ...	Cut from Culebra (Panama Series)
282	JOSEPH PENNELL ...	End of the Day (Panama Series)
283	JOSEPH PENNELL ...	Native Village (Panama Series)
284	JOSEPH PENNELL ...	Mouth of the Canal from the Pacific (Panama Series)
285	JOSEPH PENNELL ...	The Foundations, Night (New York Series)
286	JOSEPH PENNELL ...	The Bridge (New York Series)
287	JOSEPH PENNELL ...	Bottom of Gatun (Panama Series)
288	JOSEPH PENNELL ...	Courtland Street (New York Series)
289	JOSEPH PENNELL ...	The Avenue (New York Series)



(Photo : H. Dixon & Son.)

"THE SOUTH LEDGES."
FROM THE OIL-PAINTING
BY CHILDE HASSAM.



"THE GARDEN UMBRELLA."
FROM THE OIL-PAINTING
BY F. C. FRIESEKE.

(Photo: H. Dixon & Son.)



"FLANNELS," FROM THE
WATER-COLOUR DRAWING
BY JOHN S. SARGENT.

(Photo: H. Dixon & Son.)



"THE GOLDEN SCREEN,"
FROM THE OIL-PAINTING
BY W. L. METCALF.

(Photo: H. Dixon & Son.)

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
290	JOSEPH PENNELL ...	In the Cut at Bas Obispo (Panama Series)
291	JOSEPH PENNELL ...	Market Street (Philadelphia Series)
292	JOSEPH PENNELL ...	Old and New Philadelphia (Philadelphia Series)
293	JOSEPH PENNELL ...	Girard Bank (Philadelphia Series)
294	LOUISE ORDOICO DE ROSALES	Study of Head
295	E. AUBREY HUNT ...	Morocco
296	LOUISE ORDOICO DE ROSALES	Study of Head
297	WILLIAM S. HORTON	Whitby—Evening
298	ELIZABETH H. INGHAM	Dreams
299	WILLIAM S. HORTON	Sonning Bridge
300	ELIZABETH H. INGHAM	Forty Years Ago
301	WILLIAM S. HORTON	Chateau de Blouay—Effect of Melting Snow
302	R. GWELO GOODMAN	Gate of the Alhambra
303	MARK FISHER ...	Waterfall, Clecy. (Lent by W. H. Wood, Esq.)
304	EDWARD F. ERTZ ...	An Ode to Moonlight
305	MARK FISHER ...	Fields, Antibes. (Lent by W. H. Wood, Esq.)
306	HENRY MUHRMAN ...	Town and Sky (Pastel)
307	HENRY MUHRMAN ...	Sunset (Pastel)
308	HENRY MUHRMAN ...	Autumn Landscape and Children (Pastel)
309	HENRY MUHRMAN ...	Chrysanthemums (Pastel)
310	HENRY MUHRMAN ...	Garden Flowers (Pastel)
311	HENRY MUHRMAN ...	Boy in a White Coat (Pastel)
312	ELIZABETH NOURSE ...	Les Saules (St. Leger)
313	MARK FISHER ...	The Seine, Vernon. (Lent by W. H. Wood, Esq.)
314	WILLIAM S. HORTON	Coal Barges, Broadstairs
315	ELIZABETH NOURSE ...	Le Berceau (Finistère)
316	ELIZABETH NOURSE ...	Paysanne de Pennmarch
317	WILLIAM S. HORTON	The Miller's Garden, Sonning
318	ELIZABETH NOURSE ...	La Ménagère
319	WILLIAM S. HORTON	Giardini Giusti, Verona
320	JOSEPHINE MASON ...	The Open Window

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
321	JOSEPH PENNELL	... The Elevated (New York Series)
322	JOSEPH PENNELL	... The White Tower (New York Series)
323	JOSEPH PENNELL	... Pennsylvania Station (Philadelphia Series)
324	JOSEPH PENNELL	... In the Cut at Las Cascades (Panama Series)
325	JOSEPH PENNELL	... Union League Club (Philadelphia Series)
326	JOSEPH PENNELL	... Broad Street (Philadelphia Series)
327	JOSEPH PENNELL	... Guard Gate, Gatun (Panama Series)
328	JOSEPH PENNELL	... The Five Cent Store (New York Series)
329	JOSEPH PENNELL	... Cut toward Culebra (Panama Series)
330	JOSEPH PENNELL	... Colon (Panama Series)
331	JOSEPH PENNELL	... The Walls, Miraflores (Panama Series)
332	JOSEPH PENNELL	... Cranes at Miraflores (Panama Series)
333	JOSEPH PENNELL	... Steam Shovel in the Culebra Cut (Panama Series)
334	JOSEPH PENNELL	... Between the Gates, Pedro Miguel (Panama Series)
335	INEZ ADDAMS	... Portrait Study
336	CLIFFORD ADDAMS	... La Tristesse
337	INEZ ADDAMS	... Daphne
338	CLIFFORD ADDAMS	... The Lady of the Five Marks
339	INEZ ADDAMS	... The Death of Lucrece
340	ANNA LEA MERRITT	... Youth
341	CLIFFORD ADDAMS	... Still Life
342	ANNA LEA MERRITT	... Nymph of Dew
343	DANIEL A. WEHRSCMIDT	The Bargain Counter
344	FRANK MURA	... Haymaking, Sompting
345	H. VAN DER WEYDEN	A Trout Stream
346	DANIEL A. WEHRSCMIDT	The Morning's Milk
347	FRANK MURA	... Cutting up the Hayrick
348	H. VAN DER WEYDEN	Dunes in Picardy
349	MARK FISHER	... Evening on the Stort
350	MARK FISHER	... Sheep. (Lent by Mrs. van Wisse lingh)



(Photo: H. Dixon & Son.)

PORTRAIT OF A GENTLEMAN.
FROM THE OIL-PAINTING BY
JOHN W. ALEXANDER.



"PORTRAIT OF MISS C."
FROM THE OIL-PAINTING
BY WILLIAM M. CHASE.

(Photo: Montross Gallery, New York.)



(Photo: H. Dixon & Son.)

"THE SMITHY." FROM
THE OIL-PAINTING
BY GARI MELCHERS.



"LADY WITH RED HAIR."
FROM THE OIL-PAINTING
BY R. M. MILLER.

(Photo: H. Dixon & Son.)

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
351	MARK FISHER ...	The Water Frolic
352	JULIE HELEN HEYNEMANN	Portrait of Mrs. Fraustadt
353	MARK FISHER ...	Cows in Orchard, Spring
354	The late E. A. ABBEY	Duke of Gloucester and the Lady Anne. (Lent by Mrs. E. A. Abbey)
355	CYRUS CUNEO ...	The Mother
356	JULIE HELEN HEYNEMANN	The Spanish Coat
357	E. AUBREY HUNT ...	Flooded Meadows
358	J. McLURE HAMILTON	Joseph Pennell Printing
359	J. McLURE HAMILTON	Joseph Pennell Etching
360	J. McLURE HAMILTON	Rt. Hon. W. E. Gladstone
361	E. AUBREY HUNT ...	A Tidal River
362	MARK FISHER ...	The Tilled Field. (Lent by Mrs. Fisher-Prout)
363	MARK FISHER ...	A Southern Garden
364	MARK FISHER ...	A Garden Party. (Lent by W. H. Wood, Esq.)
365	MARK FISHER ...	On the River. (Lent by Mrs. Fisher-Prout)
366	JAMES MCNEILL WHISTLER	Pen drawing: Study for the Six Projects. (Lent by G. R. Halkett, Esq.)
367	JAMES MCNEILL WHISTLER	Little Nude. (Lithograph.) (Lent by Mrs. T. R. Way)
368	JAMES MCNEILL WHISTLER	Purple Cap. (Lithograph.) (Lent by Mrs. T. R. Way)
369	JAMES MCNEILL WHISTLER	Greenwich Park. (Etching.) (Lent by Messrs. Colnaghi & Obach)
370	JAMES MCNEILL WHISTLER	Clockmaker's Paimpol. (Litho- graph.) (Lent by Messrs. Col- naghi & Obach)
371	JAMES MCNEILL WHISTLER	Victoria Club. (Lithograph) (Lent by Messrs. Colnaghi & Obach)
372	JAMES MCNEILL WHISTLER	Old Battersea Bridge. (Lithograph.) (Lent by Messrs. Colnaghi & Obach)
373	JAMES MCNEILL WHISTLER	Billingsgate. (Etching.) (Lent by Messrs. Colnaghi & Obach)

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
374	JAMES MCNEILL WHISTLER	Bibi Lalouette. (Etching.) (Lent by Messrs. Colnaghi & Obach)
375	JAMES MCNEILL WHISTLER	Maud. (Lithograph.) (Lent by Mrs. T. R. Way)
376	JAMES MCNEILL WHISTLER	Battersea Bridge. (Lithograph.) (Lent by Mrs. T. R. Way)
377	JAMES MCNEILL WHISTLER	Little White Girl. (Lithograph.) (Lent by Mrs. T. R. Way)
378	R. GWELO GOODMAN	Grenada (Pastel)
379	R. GWELO GOODMAN	On Loch Allen (Pastel)
380	R. GWELO GOODMAN	From the Alhambra (Pastel)
381	R. GWELO GOODMAN	Berkshire Winter (Pastel)
382	ALBERT STERNER ...	Seated Nude (Lithograph)
383	ALBERT STERNER ...	Girl Kneeling (Lithograph)
384	ALBERT STERNER ..	Amour Mort (Lithograph)
385	ALBERT STERNER ...	Seated Dancer (Lithograph)
386	CLIFFORD ADDAMS ...	Ducal Palace, Doorway
387	CLIFFORD ADDAMS ...	Venice
388	CLIFFORD ADDAMS ...	Ponte Trevisani, Venice
389	CLIFFORD ADDAMS ...	Nocturne, Venice
390	CLIFFORD ADDAMS ...	Fragrante Frit
391	CLIFFORD ADDAMS ...	New York Harbour
392	CLIFFORD ADDAMS ...	Doorway, Venice
393	CLIFFORD ADDAMS ...	Garden Entrance, Grand Canal, Venice
394	JAMES M. WILLCOX ...	Head of May O'Mally
395	HENRY WOLF ...	Portrait of Robert Louis Stevenson after John S. Sargent (Wood Engraving)
396	The late E. A. ABBEY	Exeunt Salarino and Solaro.— "Merchant of Venice." (Lent by Mrs. E. A. Abbey)
397	The late E. A. ABBEY	Father-in-Law has been Calling Me Whelp and Hound this Half Year.—"She Stoops to Conquer." (Lent by Mrs. E. A. Abbey)
398	JAMES M. WILLCOX ...	Girl's Head
399	HENRY WOLF ...	Whistler's Mother (Wood Engraving)
400	HENRY WOLF ...	Wood Engraving, after Reynolds
401	HENRY WOLF ...	Wood Engraving



(Photo : H. Dixon & Son.)

"VANITY," FROM THE
OIL-PAINTING BY
WALTER MACEWEN.



"ACROSS THE RIVER,"
FROM THE OIL-PAINTING
BY GARDNER SYMONS.

(Photo : Fredk. O. Benn.)



"NEW YORK." FROM
THE OIL-PAINTING BY
JONAS LIE.

(Photo: H. Dixon & Son.)



PORTRAIT OF CHARLES F. ADAMS.
FROM THE OIL-PAINTING BY
ROBERT VONNOH.

*(Commissioned for the Massachusetts
Historical Society, Boston.)*

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
402	The late E. A. ABBEY	The Duke Expels Valentine.—“ Two Gentlemen of Verona.” (Lent by Mrs. E. A. Abbey)
403	The late E. A. ABBEY	Dear Madam, Permit Me to Lecture the Young Gentleman.—“ She Stoops to Conquer.” (Lent by Mrs. E. A. Abbey)
404	The late E. A. ABBEY	Sally in our Alley.—“ The Apprentice.” (Lent by Mrs. E. A. Abbey)
405	The late E. A. ABBEY	Two Figures. (Lent by Mrs. E. A. Abbey)
406	The late E. A. ABBEY	Sweet Nelly, My Heart’s Delight (Lent by Mrs. E. A. Abbey)
407	The late E. A. ABBEY	Amaryllis Dancing. (Lent by Mrs. E. A. Abbey)
408	The late E. A. ABBEY	The Quiet Life.—From “ The Vicar.” (Lent by Mrs. E. A. Abbey)
409	The late E. A. ABBEY	On such a Night as This.—“ Merchant of Venice.” (Lent by Mrs. E. A. Abbey)
410	The late E. A. ABBEY	And Every Pang that Folly Pays to Pride.—“ Deserted Village.” (Lent by Mrs. E. A. Abbey)
411	The late E. A. ABBEY	With Jockey to the Fair.—“ Each Joins the Dance.” (Lent by Mrs. E. A. Abbey)
412	The late E. A. ABBEY	In the Forest.—“ As You Like It.” (Lent by Mrs. E. A. Abbey)
413	The late E. A. ABBEY	Servant with Candle Showing in Marlow and Hastings.—“ She Stoops to Conquer.” (Lent by Mrs. E. A. Abbey)
414	DANIEL A. WEHRSCMIDT	The Bathing Tent
415	DANIEL A. WEHRSCMIDT	Portrait
416	DANIEL A. WEHRSCMIDT	In an Irish Creamery
417	DONALD SHAW MACLAUGHLAN	The Mill Race

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
418	DONALD SHAW MACLAUGHLAN	Venetian Noontide
419	DONALD SHAW MACLAUGHLAN	Cornish Landscape, No. 1
420	DONALD SHAW MACLAUGHLAN	Wind and Rain. (Pages from the Thames)
421	DONALD SHAW MACLAUGHLAN	The Bernese Oberland
422	DONALD SHAW MACLAUGHLAN	Rio Verona
423	DONALD SHAW MACLAUGHLAN	Cornish Landscape, No. 2
424	DONALD SHAW MACLAUGHLAN	The Entanglement. (Pages from the Thames)
425	DONALD SHAW MACLAUGHLAN	Song from Venice, No. 2
426	DONALD SHAW MACLAUGHLAN	Fields of Asolo
427	J. McLURE HAMILTON	Sketch (Pastel)
428	J. McLURE HAMILTON	Sketch (Pastel)
429	J. McLURE HAMILTON	Lithograph
430	J. McLURE HAMILTON	Lithograph
431	J. McLURE HAMILTON	The Empty Bed (Pastel)
432	J. McLURE HAMILTON	Tyndall (Lithograph)
433	J. McLURE HAMILTON	Lithograph
434	J. McLURE HAMILTON	Lithograph
435	J. McLURE HAMILTON	Pastel
436	J. McLURE HAMILTON	Pastel
437	FRANK MURA ...	Street in Warwick—Winter. (Lent by Messrs. Colnaghi & Obach)
438	FRANK MURA ...	Cottages in Warwick. (Lent by Messrs. Colnaghi & Obach)
439	FRANK MURA ...	Brewers' Draymen. (Lent by Messrs. Colnaghi & Obach)
440	FRANK MURA ...	Barges in Tow. (Lent by Messrs. Colnaghi & Obach)
441	FRANK MURA ...	Market Carts. (Lent by Messrs. Colnaghi & Obach)
442	FRANK MURA ...	Washerwomen. (Lent by Messrs. Colnaghi & Obach)



"GARDEN BY THE RIVER,"
FROM THE OIL-PAINTING
BY E. W. REDFIELD.

(Photo : H. Dixon & Son.)



PORTRAIT OF MRS. WOODROW
WILSON AND HER DAUGHTERS.
FROM THE OIL-PAINTING BY
ROBERT VONNOH.



"THE OPEN WINDOW."
FROM THE OIL-PAINTING
BY ELIZABETH NOURSE.



"THE HILL TOP," FROM
THE OIL-PAINTING BY
W. ELMER SCHOFIELD.

(Photo; Peter A. Julcy.)

<i>No.</i>	<i>Artist.</i>	<i>Title.</i>
443	FRANK MURA	... The Old Malt House. (Lent by Messrs. Colnaghi & Obach)
444	FRANK MURA	... Cloudy Day on the Thames. (Lent by Messrs. Colnaghi & Obach)
445	FRANK MURA	... Castle Wall, Warwick. (Lent by Messrs. Colnaghi & Obach)
446	FRANK MURA	... Below London Bridge. (Lent by Messrs. Colnaghi & Obach)
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448	KATHARINE KIMBALL	St. Nicholas du Chardonnet
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451	JOHN S. SARGENT	... Giudecca
452	JOHN S. SARGENT	... Grey Generalife
453	JOHN S. SARGENT	... Karer See
454	JOHN S. SARGENT	... Genoa
455	JOHN S. SARGENT	... Escutcheon of Charles V.
456	JOHN S. SARGENT	... The Fountain
457	JOHN S. SARGENT	... Boats
458	JOHN S. SARGENT	... Idle Sails
459	JOHN S. SARGENT	... Sunny Generalife
460	JOHN S. SARGENT	... Flannels
461	JOHN S. SARGENT	... Sirmione
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463	JACOB EPSTEIN	... Head of a Babe (Bronze)
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465	JACOB EPSTEIN	... Bird Pluming Itself (Marble)
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469	A. B. WENZELL ...	May Dreams
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494	DANIEL A. WEHRSCMIDT	The Hedge Cutter
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496	VERNON HOWE BAILEY	Café Lafayette
497	HERMAN PFEIFER ...	" Laddie "



(Photo : H. Dixon.)

"A PORTRAIT," FROM
THE OIL-PAINTING BY
HOWARD G. CUSHING.



"OVERBORNE," FROM
THE OIL-PAINTING BY
ARTHUR B. DAVIES.

(Photo : Peter A. Juley.)



"TWILIGHT PASTORAL,"
FROM THE OIL-PAINTING
BY ARTHUR B. DAVIES,

(Photo: Peter A. Juley.)



PORTRAIT OF MR. R. H. THOMAS,
EX-PRESIDENT OF THE NEW YORK
STOCK EXCHANGE. FROM THE
OIL-PAINTING BY IRVING R. WILES.



PORTRAIT OF MRS. PAUL REINHARDT.
FROM THE OIL-PAINTING BY
WILHELM FUNK.



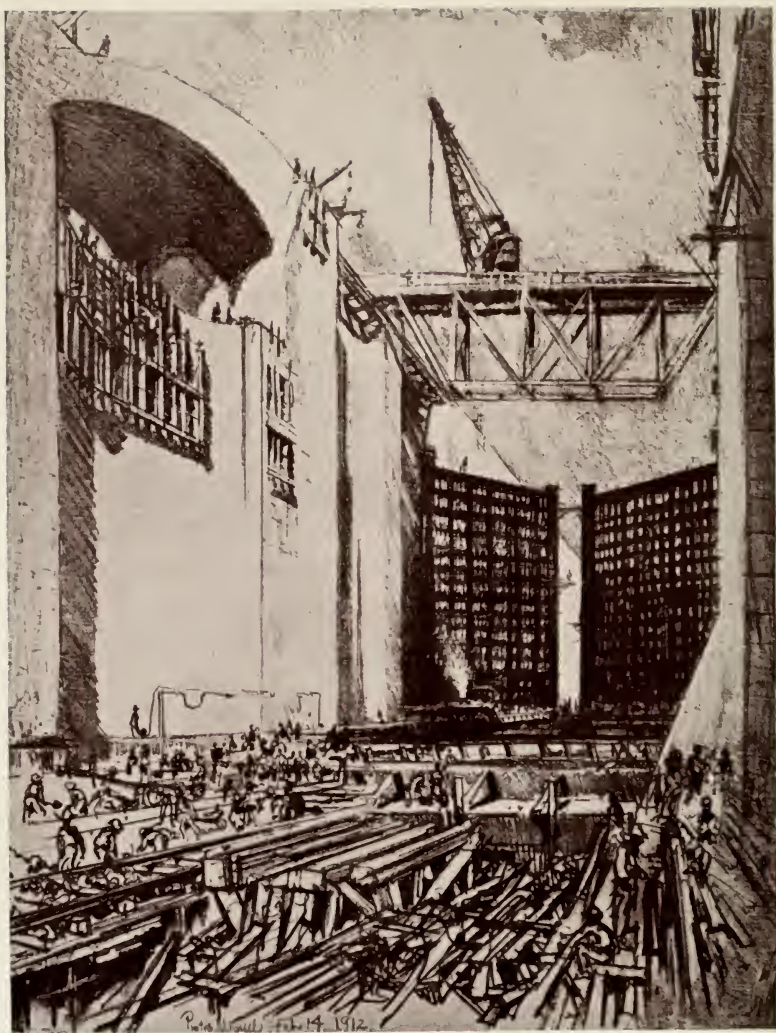
"THE CIRCUS," FROM
THE OIL-PAINTING BY
GEORGE BELLOW'S.

(Photo : H. Dixon & Son.)



"DESERT WANDERER, NAVAJO,"
FROM THE OIL-PAINTING BY
WILLIAM RITSCHIEL.

(Photo: Peter A. Juley.)



"LAYING THE FLOOR, PEDRO MIGUEL."
FROM THE LITHOGRAPH BY
JOSEPH PENNELL.

(Photo : H. Dixon & Son.)

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ACKNOWLEDGMENT



THE Executive Committee of the Anglo-American Exposition desire to acknowledge their very cordial appreciation of the valuable services rendered to the Fine Art Section by Mr. Hugo Reisinger, to whose energy and enthusiasm are due the exceedingly interesting collection of pictures representing the work of American Artists resident in the United States.





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